

(UP LATIN SWING)

THE NIGHT HAS A THOUSAND EYES

B. BEERNIE & J. BRAININ

(AS PLAYED BY JOHN COLTRANE)

LATIN **A** $A\Delta/E$ $E7_{sus}$ $A\Delta/E$ $E7_{sus}$ $E7$

SWING E_m^7 A^7 $D\Delta$ $G^7(\#11)$ **LATIN** $A\Delta/E$ $E7_{sus}$ $A\Delta/E$ $E7_{sus}$ $A\Delta/E$

SWING **B** D_m^7 G^7 $C\Delta$ C_m^7 F^7 $B_b\Delta$

B_m^7 $E7_{sus}$ $A\Delta/E$ $F\#m^7$ **LATIN** $A\Delta/E$ $E7_{sus}$ $A\Delta/E$ $E7_{sus}$

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The first section is marked 'LATIN' and 'A', featuring a sequence of chords: $A\Delta/E$, $E7_{sus}$, $A\Delta/E$, $E7_{sus}$, and $E7$. The second section is marked 'SWING' and features chords E_m^7 , A^7 , $D\Delta$, and $G^7(\#11)$. This is followed by another 'LATIN' section with chords $A\Delta/E$, $E7_{sus}$, $A\Delta/E$, $E7_{sus}$, and $A\Delta/E$. The third section is marked 'SWING' and 'B', indicating a key signature change to two flats (Bb). It contains chords D_m^7 , G^7 , $C\Delta$, C_m^7 , F^7 , and $B_b\Delta$. The final section returns to a 'LATIN' feel with chords B_m^7 , $E7_{sus}$, $A\Delta/E$, $F\#m^7$, $A\Delta/E$, $E7_{sus}$, $A\Delta/E$, and $E7_{sus}$. The score concludes with a double bar line.

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A LATIN

AΔ/E	∕.	E ⁷ _{sus}	∕.
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AΔ/E	∕.	E ⁷ _{sus}	∕.
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SWING

E _m ⁷	A ⁷	DΔ	G ⁷ (#11)
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LATIN

AΔ/E	E ⁷ _{sus}	AΔ/E	E ⁷ _{sus}
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1

2

AΔ/E

B SWING

D _m ⁷	G ⁷	CΔ	∕.
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C _m ⁷	F ⁷	B ^b Δ	∕.
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B _m ⁷	E ⁷ _{sus}	A ^b Δ/E	F [#] _m ⁷
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LATIN

AΔ/E	E ⁷ _{sus}	AΔ/E	E ⁷ _{sus}
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